



LITERARY SUPPLEMENT

22 DECEMBER 1972

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THE TIMES

LITERARY SUPPLEMENT

FRIDAY • 29 DECEMBER 1972 • No 3,695 • 12p

Books about John Donne, and Helen Gardner on the 'Metempsychosis' 1581, 1587

Viewpoint, by Peter Porter 1580

Peter Huchel's latest collection of poems 1572

The prison memoirs of Pyotr Yakir 1575

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Theatre without adventure

English theatre is suffering from a hardening of the arteries. Even in the hands of its most successful dramatists, both language and movement have exhibited themselves as faltering, feeble, ineffectual, inadequate for the theatre's highest sense of occasion. Words in the theatre are only a design on the stage of motion. Meyerhold's dilemma should be kept in mind when confronting the artless, immobile and overpraised mass of the contemporary work.

Who, among the English dramatists, qualifies as a Picasso of the theatre? According to John Russell Brown in his well-meaning but misguided *Theatre Language*, the answer is John Osborne. Picasso writes plays; but his work has a sense of scenic power and playful whimsy which far surpasses Osborne's "staid waffle." West of Suez, and more recently the amiable *A Sense of Detachment*, are lousy jobs at society from a writer who once could wield language like a juggler.

Osborne's dialogue is a jargon of cliché and cliché. He is a writer who has lost his sense of language. He is a writer who has lost his sense of language. He is a writer who has lost his sense of language.

This new collection by Peter Huchel considerably enhances an established reputation. He has been silent for close on a decade. Since he relinquished the editorship of *Sinn und Form* and published *Chausseen Chausseen* in 1963 (in the West), his fall from grace in East Germany has been complete; but it was not until last year that he was able to come to the Federal Republic, largely as a result of the initiative of the International PEN Club.

Huchel began his poetic career as a nature poet, an exponent of what has been disparagingly termed "Dorfepische" (village-land poetry). The Nazi seizure of power marked the beginning of a long period of withdrawal (although his *Heimatschriften* did find favour among the Nazi authorities), which ended only with his release as a prisoner-of-war by the Russians in 1945. After a brief flush of optimism, he drifted into disillusion and despair, until finally he found himself once more almost totally isolated in an alien environment.

Although *Gedächtnis Tage* represents a further possible step along the road taken by *Chausseen Chausseen*, it still reflects back to his previous phases. One of the finest poems of his early years, "Oktober", is a warm celebration of the mellow fruitfulness of autumn. In *Gedächtnis Tage* the contentment and sense of wholeness have utterly vanished; all that remain are the preoccupation with light and shade and recurrent images such as the spider's web. In "November", the light fails in the frozen emptiness:

Die Esel tragen
den Nobel in die Stadt,
Die Pinien
sich Finsternis.

The bleak midwinter

The donkeys bear
nast into the town.
The pines
saw darkness.

And in "Antwort", the spider's web, instead of being the battlefield of the eternal struggle for existence, acquires an ominous, sinister import.

Equally, the immediate postwar enthusiasm of "Das Gesetz" (in celebration of the land reform in the Soviet zone) is translated into the harsh judgement of "Das Gericht", before which the poet, "not born to live beneath the pinions of power" (in typically compressed image), stands as the accused:

Nicht jeder geht anfrecht
durch die Zeit der Zeiten.
Vielmal rollen die Wasser
die Steine unter den Füssen fort.

Not everyone can ford
the stream of time unscathed
Many fall as the winter tears
the stones from under their feet.

The two earlier phases of Huchel's work contained errors of omission which, it seems, leave their traces in his most recent poetry: the overstated image born of an excess of poetic zeal still stalks through his verses. Walking a long path hemmed in by high reaches might be like passing between the names of two horses ("Die Reize"), and the moon could just be seen to lay gauze on the wounds

PETER HUCHEL:
Gedächtnis Tage

95pp. Frankfurt: Suhrkamp, DM 18.

of the rooftops ("Die Niederlage"); but when the lungs of autumn exhale mist, the transference of epithets has seemingly overstepped the bounds.

The problem here is that the personal intensity of Huchel's vision causes him to express himself obliquely and in a highly condensed form; and one gains the impression from many of his poems that only alternate lines have actually been printed.

Huchel consistently overloads his imagery, as a comparison with the work of Robert Frost swiftly reveals. Huchel greatly admires Frost, with whom he feels considerable affinities; and a clear link between the two poets is that both have the ability to concentrate a simple observed event and transform it through the power of imagery. But closer examination reveals that the differences are much more substantial. Frost's worldliness is left to "winter the frozen swamp as least it could / With the slow smokeless burning of decay"; but Huchel's woodcutting exercise reaches out into a more sombre sphere.

Ich spalte Holz,
das zille splinterige Holz der Einsamkeit.

I split wood,
the hard splintering wood of solitude.

Frost expresses in an intensified form the inevitable advance of natural processes. For him, winter is a meaningful part of the cycle of the seasons, where ice and cold can be regarded with very human as a passing phenomenon. Such heaps of broken glass in sweep away. You'd think the inner dome of heaven had fallen"; but Huchel's winters are bitter and endless, the snowstorm the "white throat of loneliness" with no hope of a new spring:

Das kalte Eisen des Dezembers
hüllt am Pfahl,
mit harter Faust
vom Wind geschlagen.

The cold iron of December
rings out on the stake,
struck by the wind's
unyielding fist.

In Huchel, the winds on a snowy winter's evening are anything but "lovely dark and deep". Nightfall is the characteristic hour of his poems: "evening departs in empty hours" — and when dawn does come, there is no joy in the new day, only muffled figures being led out in execution. Natural objects assume a

sinister form: mist becomes a spider's web; the roofs of houses are bridges; and thistles (another recurrent theme) either barbed wire or a dying stalk "whose memory shored in nothing by the wind".

Unlike Frost, Huchel has been alienated from nature by his experience of man's inhumanity and subsequent creative isolation; he finds himself cast into a spiritual winter from which nature has been drawn into itself and refuses to reveal itself to him any more:

Könnte ich stürzen
heller hinein
ins fließende Dunkel
um mir ein Wort zu fischen,
wie diese Wasserramsen ...

Could I but dive
more brightly down
into the flowing darkness
and fish myself a word
like this dipper ...

When Frost says an old gold stone "may have sharpened spear and arrowheads", he is not whimsically reflecting on the continuity of the natural life; but Huchel deliberately reaches far out into space and time and beyond, straining to forge the links with the natural world; and not surprisingly, figures from fiction and legend number among the subjects of his poems ("Ophelia", "Macbeth" and "The Idiot").

The cold iron of December rings out on the stake, struck by the wind's unyielding fist.

What he shares with both, however, is the fact that he is a poet. He is not just another German writer whom it is interesting to observe wringing on the politico-aesthetic hook. *Gedächtnis Tage* may well be the most important volume of poetry to emerge from Germany for some time.

Monuments to past social life—seven pubs; the bankrupt Co-op; and the Wesleyan Chapel have been turned into homes. The unused mill's unusual ghostly social club tumbles into the stream.

Out of the white-fenced riding school two macked riders chup through drifting snow—

with a million unemployed; half the North shut-down; and mill-fires the one insured way out for idled capitalists,

who else has anywhere to go? They'll pack their sherry glasses when conditions tighten, sell their looms for setop and retire to Brighton.

Their history on the moors has written a finger of stone: an old mill a kestrel's nest, and reminder of that past when time and the world and man's skill and endurance were measured and paid for so that the industrial night could rise out of Yorkshire's streams and blacken England.

Stone by stone, timber by timber, its heartless architecture that the wind has bled of adornment, collapses delicately as leaf-fall from a tree; and what little is alert—a rush of birds as the strident owner of the land whistles his dogs; or faraway cars dripping in hobbles of light across the sun—does not notice.

Forcists reduced to peripheral woods, like sacks filled on the distance, or decaying into peat-locked logs; stones mauled from hand to hand, to build, where one would expect a farm or cottage, a mill-town terrace;

hikers shivering under the snow; and finally the deadly taint of soot from factories, has been its cycle of centuries. We are the blasted inheritors after the air killed the trees.

Through the drum

PALMER:
Collection to the African

Heinemann. £1.75 (paperback).

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Selected by Alan Ross

166pp. London Magazine Editions, £2.

Mary Lavin's new collection of stories starts with some children playing among the graves in a West of Ireland cemetery—a vivid emblem (though she is far too tactful to make it one) of her own unselfconscious mastery of the small details, the minor miracles, that make the classic short story. Character acquires an inevitable resonance, set against those vague memories of past lives and lost relationships. Or rather, Mary Lavin always makes it seem inevitable. In the damp, crude, quiet air of provincial Ireland, people and events have their proper dignity and their proper shame. Her "map of disenchantment" respects no national boundaries, however; two of the stories move on into wider worlds with the same rich restraint. Her "Irishness" has to do with something deeper, an echo of an older tradition of storytelling, perhaps, when the reader was a listener, and when stories, however sad, were shared and hopeful. Short stories can have any amount of finish of this formal sort without the reader feeling cheated, precisely because the finish belongs to the form and to the teller of the tale. Novelists have to settle up accounts, have to bogger their characters to marry or at least meet each other, but the writer of short stories can let them go their separate ways. Mary Lavin never weighs her characters' going and leaving against each other; she weighs the moral sums into their lives. The stories have their own shape, and she can afford to be calm and generous about the lives they touch on.

Winter's Tales from Ireland 2 has some of the same largesse, though as you would expect, with more harpiness. "Martin giving out the pay like a whore at a christening" and more self-consciousness. There are tales from William Trevor, Sean O'Faolain, Terence de Vere White, John McGahern and Patrick Boyle, which by themselves make the anthology good value. The younger and

newer writers represented, however, are a disappointment; they dutifully produce a series of topics—conceptions, Vietnam, teenage violence, liberal convulsions—that are clearly supposed to take Irish writing into some sort of cultural Continuum Market. The internationalism comes out as flabby and apologetic, though, compared with the savage poetry of the stuff of Irish life. Sean O'Faolain's story, "Murder at Cobble's", reads like a fable about this: his hero is a retired travel agent's clerk who has never been anywhere, and who lives in an old railway carriage on a disused station. When he awakes from a lifetime's hazy defecation, it is to murder with rightness cunning an intruder who represents the world outside.

Short stories at their best do not include experience by cultural sight-seeing; the high world seems to take care of itself if a writer can realize a small world intimately enough. Winter's Tales 18 from Macmillan, with the honourable exceptions of Saxon Hill, Roy Hollnath and Aeneas Marriot, is given over to breathless running commentary, which tries to get everything in. Melvyn Bragg's scene a good example of this version of the short story: he is depressingly exact about the material and mental possessions of his media people ("She bought two sofas and six small armchairs in Junk City..."). Wallace Stevens and Borges provided useful guidelines; especially Borges, who was prophetically ironic and insecure about feelings and qualities. The result has no voice and is like an intelligent, moderately nasty newspaper piece.

If short stories are to colonize new his of experience—and clearly they must—they seem to do it best by becoming more stylized, more fictional, not less. London Magazine Stories 7 works on this principle: a tough, glossy anthology where sardonic camp rubs shoulders with Mr McGahern (again) and Elizabeth Taylor, and where specimens of current social horror are lovingly presented like flies in amber. The real served like flies in amber. The real

sign of that the stories seem to gain from each other, they have a common shapeliness which makes the form real for you as you read. In every other way they are as diverse as possible, from mid about different cultures and different traditions.

There are some memorable characters—Caroline Blackwood's Angela, Paul Theroux's Fred Hingberg from Cleveland, Anthony Rens's Gregory—and voices worn from all sides that you cannot afford to be too sensitive, but this adds up to a common polish, not a shared essence. Stressing the form as the material, the recalcitrant bits of experience, force—though it sounds paradoxical—it's probably the oldest rule.

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The Cromwell years

G. E. AYLAHER (Editor):

The Interregnum: The Quest for Settlement 1646-1660
248pp. Macmillan. £3.20.

G. E. Aylmer has been heard to remark that the 1650s are becoming "the neglected decade in English history". He has now, with the aid of an outstanding team of contributors, set out to falsify his own statement. The *Problems in Focus* series is designed, in the publishers' words, "to make available to students important new work on key historical problems". The contributors' brief is then a double one: to make original contributions to scholarship, and to produce work useful for undergraduate teaching. This is always a difficult combination, and it is especially difficult in the uncharted territory of the political history of the Interregnum. Indeed, where so much of the elementary work remains to be done, one might have said that for anyone less able than this team of contributors, the task would be insuperable. Nevertheless, this impossible task has been triumphantly carried out. Early teaching experience suggests that this book will produce excellent work from undergraduates, especially those working either on the Protectorate or on Hobbes. Of the claim to make a major contribution to scholarship, there can be no question. Professor Aylmer, in setting out the aims of the book, is his usual impeccable self: it is hard to imagine any other living historian who would have acknowledged a fairly simple point to a course of lecturers which he attended as an undergraduate more than twenty years ago, or who would have described a review of his own previous

work by G. R. Elton as "kindly but rightly critical". The stage is well set for the following contributions. Valerie Pearl, in "London's Counter-Revolution", breaks entirely new ground. After some inclusive remarks on that Joseph's coat of arms "Presbyterianism", she gives a detailed account of the organization, and failure, of the attempt to raise an army to oppose the New Model in 1647. This is an outstanding piece of work, using the finest technical scholarship to illuminate what is arguably the most important single event of the years 1647-49. Keith Thomas appears, transformed by the rapidity of a magisterial, as one of our leading political historians. His chapter on "The Levellers and the Franchise" is to be hoped, will end the confusion which has continued ever since the publication of C. B. Macpherson's *Possessive Individualism from Hobbes to Locke*. He also puts the Levellers into the context of the movement for the extension of the franchise described by J. H. Plumb. His final point, that the Levellers' economic ideas were "backward-looking", is one he could back up elsewhere. Quentin Skinner gives an excellent account of the reasons for placing Hobbes's *Leviathan* within the context of the controversy about the Engagement of loyalty to the Commonwealth. His case is beyond dispute, but one may have to remind undergraduates, overwhelmed with relief at being able to place Hobbes in the context of Dr Skinner's own qualification that "in Hobbes's intellectual house there are of course many mansions". Clive Cross, on the Cromwellian state church, is necessarily tentative, but has nevertheless written one of the most stimulating essays in the book.

She suggests that worship in many

porish churches "differed little in substance from the outline of worship used in non-London parish churches before the Civil War", and her account of local reformation before the godly does as much as David Underdown's earlier work to undermine the attempt to divide them according to a series of artificial labels. P. Cooper and Iain Ramsay dispel many myths, each in his own distinctive style and with his own characteristic brand of scholarship. Professor Underdown, writing on settlement in the counties, reminds us how heavily the regime depended on the support of the gentry, and gives a most welcome account of Cromwell's two attempts to come to terms with them. The disastrous experience of the Major-Generals, which separated these attempts, now looks harder than ever to explain. This essay will become one of the central pieces of work on the history of the Protectorate. A. H. Woolrych, writing on "Last Quests for Settlement", adds much to his article on the "Good Old Cause", and, for the first time, makes the last two years of the Interregnum fully intelligible to undergraduate readers. Together, these essays make a truly outstanding book.

Three areas of observation must be added. The first is of regret that Professor Aylmer has not contributed a chapter of his own summarizing his forthcoming book on *The State's Servants*. The second is that inadequate proof-reading has left many sentences truncated and unintelligible. The third is that the publishers, having ruthlessly forced some outstanding scholarship into the straitjacket of a popular presentation, have failed to show the courage of their convictions and not yet produced a paperback edition.

GEORGE RUDÉ:

Europe in the Eighteenth Century
Aristocracy and the Bourgeoisie
200pp. Weidenfeld and Nicolson. £4.50.

The demand for general surveys of broad historical periods seems to be inexhaustible. At the same time, as the monographs accumulate and new historical techniques are developed, it becomes more and more difficult to write them—at least if it is to be conscientious and well informed as George Rudé, the historian of the eighteenth century can no longer get by with a survey of the Great Powers and a casual nod in the direction of enlightenment despotism. Everything has to go in: Scandinavia, the Balkans, overseas expansion, the origins of the Industrial Revolution, the Enlightenment, democracy, bureaucracy, religion and the arts. Since the reader's persistence (or perhaps the publisher's estimate of acceptable costs) does not expand in proportion, more and more has somehow or other to be crammed into the same space. It is no wonder that Professor Rudé's introduction sounds a little apprehensive.

He has managed to include a tremendous amount. Sometimes he himself forgets exactly how much the same information crops up in two or three places. His knowledge of the political and social history of the period is perhaps more likely to intimidate than to inspire the newcomer. This would be a pity, for he has the unusual gift of not assuming that his readers are bound to know what is familiar to him. This is a book that really can be recommended to beginners, not because it oversimplifies, but because it provides them with all the basic information. But they are likely to make heavy weather of his soporific treatment of society and politics. However admirable in theory, this inevitably produces some repetition, with problems left in suspension in one place and picked up again somewhere else. This is a pity, for the book is a masterpiece of plain, simple, ready-made answers to the questions that are asked.

There is an enormous amount of information in *Europe in the Eighteenth Century*, even if it is not always digested into a clear and concise summary. It is, perhaps, not quite the "history of civilization" that the title of the series leads us to expect, and Professor Rudé's social and political history is more impressive as a study in its own right than as a study in its own right.

As he explains in his introduction, he has chosen to emphasize social classes and the tensions arising from their conflicting interests. Whether or not the reader agrees, this is as

useful an approach as any, provided that one sees changes in an eighteenth-century perspective. Professor Rudé does not always do this. He does not distinguish between birth, wealth and office. He does not distinguish between the view of the limited space available to him, but the result is that he is never made to experience what he felt like to be living in the eighteenth century.

The chapters on the arts and the Enlightenment are the best part of the book and the part which suffers most from the social perspective. It is not very helpful to tell that Joseph Andrews and *Robinson Crusoe* reflect "a new middle-class morality" without any indication of how they differ from the novels of a man like Dickens. The reader is left with the impression that eighteenth-century literature is presented as bourgeois literature, and is distinguished from the literature of the nineteenth century by its lack of social and political commitment. In a single paragraph, Rudé has allowed to look inside the century.

On more familiar ground Professor Rudé is both more confident and more convincing. He shows very clearly the resilience of the aristocracy and the conservatism of most social progress. The epilogue, in which he gathers up the threads of the French Revolution, is admirably balanced and judicious. While stressing the progress of self-education and the rise of the middle class in France as compared with the rest of Europe, he is far from praising a doctrine of crude economic determinism. He recognizes that the French bourgeoisie, however socially humiliated they may have been, was not suffering from much economic frustration. He allows due weight to the ideological heritage of the Enlightenment and the unpredictable influence of the French Revolution. His rather tentative conclusion, that the bourgeoisie of the eighteenth century were all the more persuasive for that.

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Surplus value

FRANÇOIS CROUZET (Editor):

Capital Formation in the Industrial Revolution
261pp. Methuen. £3.20 (paperback, £1.50).

The problems surrounding the part played by capital in the Industrial Revolution have exercised historians since the 1920s. Views have shifted radically with new research, and in recent years interest in the subject has been increased by the economists' emphasis on the control role of capital in the development of the third world.

Historical controversy has centred on two questions: how important was the part played by capital in the more rapid economic growth of the century after 1750, and how were the increased demands for capital met? In reply to the first question recent research has stressed the relatively small amounts of capital required by the early industrialists, and the greater importance for them of short-term working capital rather than fixed investment in plant and buildings. On the sources of the capital, there is general agreement that the swelling ranks of the wealthy upper and middle classes in Georgian England meant that there was no overall shortage; there is less accord on how surplus funds were channelled away from savings in government stocks, mortgages and land to the more perilous waters of industry and commerce.

Deeper understanding of the eighteenth-century economy comes from the rejection of those sources which emphasized overseas trade (such as the profits of the slave trade, profit inflation at home, the yields on the funds, or the exploitation of a newly created proletariat. Working-class poverty was the result more of a population growth, war, and a trade cycle than of a rapid increase in capital formation. In the century the capital needs of industry were not very great, and the level of total investment rose only gradually from the later eighteenth century to reach a peak in the early nineteenth century.

This addition to the *Delmar Economic History* series brings out rather sharply the limitations of the form. It is useful, perhaps, to have the seven reprinted essays brought together in one volume, but they are not particularly difficult to obtain, and represent only a limited choice from a much wider literature. (The select bibliography printed in this volume runs to about 100 pages.) More important, the book is a more important contribution to the study of the Industrial Revolution. François Crouzet's valuable introduction seems notably compressed and, regrettably, much sign to the book has been relegated to the footnotes. As it is, it is a very good book, and a very important one. It is a pity that the discussion and the analysis could not be more fully and overtly argued.

AND ARCHITECTURE

The Rotunda, by Camillo
275 plates and 13 scale
plus 75 plates and 13 scaleThe Basilica, by Franco
plus 84 plates and 11 scale
plus 111.62.The Basilica, by Franco
plus 84 plates and 11 scale
plus 111.62.The Basilica, by Franco
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plus 111.62.

Work and the painters

D. KLINGENDER:

The Industrial Revolution
plus 117 plates. Palatin.
plus 75p.The Industrial Revolution
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plus 75p.The Industrial Revolution
plus 117 plates. Palatin.
plus 75p.The Industrial Revolution
plus 117 plates. Palatin.
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plus 75p.

most questionable value; and since Camillo Semerari offers us nothing but the speculative, which in his case means the vague and ill-defined, his text is very nearly completely useless. For what he has made of such non-information as that the cupola "corresponds to the porticoes in dimension" or that "the oblique lines of the pediments help to reconcile the horizontals and verticals of the porticoes, and the whole is surrounded by the circular motif of the cupola"? Through there are occasional signs that the author is about to come to a perception of something solid, his whole essay seems to be an effort to catch at an "architectural" experience which constantly eludes him because he does not appear to see that of its nature such an experience cannot be translated into words, and the language which he uses to disguise this impossibility for himself is intolerably fuzzy: is anything at all actually said in such statements as "The play of light and shade is refined by the modulation of the columns," or "The distance between the various sources of light introduces a rather steady cadence into the effect of the room as a whole"? To answer "no" is not, of course, to imply that the original visual experience was illusory or even—in its true visual nature—impossibly identical; but if Professor Semerari can do no better than this with words, he would have been wiser to leave the pictures to work what effect they can in persuading the reader to visit the house for himself.

What is at fault here is a lack of connection between word and object, and it interests the discussion of a more serious issue. "The radiating rhythm of its spatial organization", Professor Semerari tells us, "typical of all Palladio's villas, here finds its supreme synthesis and stands as a bold affirmation of the quasi-religious concept of centrality of early Renaissance construction"; but of the character of this quasi-religion?

The force of the Christian tradition is evident in these architects' adherence to the rules of sacred architecture; but in their particular adherence to sacred architecture of the past, a subtle translation from specifically Christian to lay humanist interests becomes apparent. The principles of ancient, sacred architecture as a residence, and the concept of a religious building, which deviates toward worldly interests.

What it follows a quotation of Wittkower's observation that Renaissance architects were aware of

ance architecture" was based on a hierarchy of values culminating in the absolute values of sacred architecture. Trembling on the verge of a possibly very interesting discussion, but the issue is simply obliterated by the way in which the word "sacred" is made to do a loose general duty which seems entirely to obscure the paradox that the ancient sacred motifs, now employed in Christian (or "quasi-Christian") buildings, were those of a pagan religion, so far as they were religious at all; the motifs as such are not made Christian by being used in the design of churches. The paradox is plainly near the heart of the tenets of Renaissance humanism, which linguistic mixtures may obscure but cannot dissolve into harmony.

Some of the confusion in Professor Semerari's volume is evidently due to the translation, the inadequacies of which are at times patent even without the original to hand (as, for example, when one can see that the word "actually" must stand for the Italian *attualmente*, which does not mean the same; or when a worse, however, "quasi" becomes "gentle"). Dr Barbieri appears to be his own translator, and on the whole he does rather better than his colleagues. Admittedly there are obscurities and apparent inconsistencies, as when he writes that the design of the loggia of the Basilica "represents a remarkable comeback after at least a five-year period of inexplicable silence", only to fill in the gap, on the following page, with half-a-dozen major works. And at one point, without the help of the Italian text, one can barely guess at what lies behind the bizarre English:

The ultimate effect of the loggia is the realization within an apparent uniformity of an internal development which is extremely fascinating and varied... above all because of the complex play of light articulated on the outside wall in tertiary colours.

The apparently musical terminology is unrelated to anything else in its surroundings, and so seems not to be an allusion to Renaissance theories of harmonic proportion.

In view of the difficulties offered by the present text, it may be asked why an English edition is called for: there are serious English students of Italian architecture who cannot read the original, they will be equally stumped by the curious quotations which remain in Italian; and moreover they are likely to be those who have a special interest in the influence of Palladio on architects in England and America, readers to

whom the narrowness of view will be a real disadvantage. Though Professor Semerari observes that "the most eloquent critical comments on the Rotunda have been its reflections in other architectural works", he makes no more than a nod in the direction of its imitators, without even a mention of Mercurio or Colin Campbell.

Dr Barbieri has admirably a richer subject than Professor Semerari, and he gives us something far more solid. His architectural criticism generally makes much better sense, because it is rooted in observation of visible and identifiable characteristics of his building and does not settle for mere atmospherics, though the detailed account of the development of the design is at times discontinuous, leaving interesting possibilities unexplored. Thus an intermediary design for the upper loggia, reproduced but hardly discussed by Dr Barbieri, shows how the minor order of columns only gradually separated itself in Palladio's mind from the major, and at first by an small physical distance that the same minor tripartite division Palladio cannot be recognized.

What Dr Barbieri does recognize, as Michelangelo's Palazzo dei Conservatori far enough advanced during Palladio's long stay in Rome for it to have been an influence on the growth of this motif?

Now Palladio's uncommitted design for the loggia came to make its way through the deliberations of the Vicentine Council in now much clearer, though dark patches remain. What Dr Barbieri shows most admirably, however, is why the classicist

Palladio could succeed artistically in designing a loggia for a Catholic palace where the mannerist Giulio Romano could not. Palladio's forms and ideas, derived ultimately from Bramante, were admittedly "filtered through the freer and more contemporary interpretations of Raphael and, above all, of Peruzzi, culminating in the mannerism of Giulio Romano"; but Dr Barbieri insists on Palladio's essential isolation from the full onset of Mannerism in Rome. Hence he could be uncompromising in giving a classical root to an existing Gothic building.

In his 1542 report, Giulio Romano expressed great perplexity concerning the method of harmonizing the new Cinquecento forms with the work of Donatello da Vecchia; this demonstrates the hesitant state of the mind, no longer capable of systematic rejection, with which the new highly developed and open-minded Mannerist currents regarded the "Gothic" phenomenon.

Palladio had on such hesitations. When this huge "corpus" is full grown, it is possible that someone with time and determination enough to read through it all will gain a truly comprehensive picture of Palladio and his work. The plan of the series, however, seems so to isolate each building that it is arguable that in the end we shall still have no more than research material. Then, presumably, a second Wittkower will have to set to work all over again.

Orthodox treasures

ANTHONY RHODES:

Art Treasures of Eastern Europe
278pp. Weidenfeld and Nicolson. £7.50.

Of the many art and travel books that have appeared in recent years none has until now concentrated on the group of East European countries which, for all their religious and ethnic differences, have a great deal in common. This book therefore fills a gap, and fills it well. It deals in a way with Yugoslavia, Czechoslovakia, Poland, Hungary, Rumania and Bulgaria, and includes six maps showing these countries as they were in the fourteenth and eighteenth centuries, and as they are today. The author is quick to explain that his survey ends with the artistic developments in these countries during periods when he believes that each made "original contributions to European art". This thesis is not explicitly reformulated in the main text, but is in attention drawn to the past by the author's choice of material, and by the way in which the author's survey is organized. The author's survey is organized in a way that is both clear and comprehensive. The author's survey is organized in a way that is both clear and comprehensive.

recumbent stags, the one from Zolhodoor, the other from Tapiszent, now in the archaeological museum of Budapest, of the gold crown of Constantine IX Monomachos, a rare example of Byzantine secular art with its historical and religious illustrations of elegant dancing girls, now in the National Museum, Budapest, or of the glazed pottery tile from the head of the Saviour from Preslav. The rapian in the icon illustrated on page 225 should perhaps have stated that the painting was done in Serbia, and it is sad that attention is made in the text of the superb collections of Turkish rugs preserved in such Transylvanian churches as the Black Church at Brasov. The list of the more important museums and art galleries in each country and of important notes on artists is very welcome.

Happy Rural Seat

The English Country House and the Literary Imagination
RICHARD GILL

A literary study of the English country house as a recurring motif in modern fiction, from the end of the nineteenth century to World War II, with reference to such authors as James, Lawrence and Woolf.

"Professor Gill writes well (for he is an excellent literary critic) of the Edwardians like Wells and Galsworthy, but he is at his very best on Evelyn Waugh—Cyril Connolly, *The Sunday Times*. "What a subject, and how beautiful the grace of Professor Gill's scholarly literacy, and how skilfully labyrinthine his exploration of this truly imaginative territory."—Kay Dick, *The Times*.

Yale University Press
New Haven London

July 11/18

Michael Joseph

Light and twilight

H. H. COLLISON BLACK and
HUSSEIN KONEKAMP (Editors):
Papers and Correspondence of
William Stanley Jevons

Volume 1: Biography and Personal
Journal.
243pp. Macmillan. £7.

The Royal Economic Society is putting us heavily in its debt by its sponsorship of the magnificent volumes of Keynes's works; and now comes the first volume of Jevons—and what a surprise (if costly) feast it offers! By accident, almost fifteen years ago in Dublin's National Library, R. D. Collison Black's attention was drawn in letters from Jevons among John Elliott Cairnes's papers, whence he was enabled to track Jevons's long missing and unpublished personal diary to the late H. S. Jevons's daughter, the second editor of this first volume. Secondly, Rosmond Konekamp has thus been encouraged to write a new and splendidly stimulating short biographical introduction to the complete four-volume series, which Jevons's papers and correspondence will form; and this breaks much new ground in her grandfather's domain.

Thirdly, the famous Journal, now for the first time fully published, is thereby nightly clarified by new insights and discoveries. Some—only some—of the perceptions of Keynes in his 1936 appreciation of Jevons before the Royal Statistical Society—bear upon the tragic vein of mental instability in the life of W. S. Jevons. Others—like Jevons's scientific work in the less-known fields of meteorology, mineralogy, geology, climatology, time-series, and mathematics—have never before been so clearly documented and illuminate the development of his economic thought. Fourthly and consequently, much which hitherto puzzled students of Jevons's work now becomes clear and falls into logical place in the development of an extraordinarily brilliant mind: the mind of a Unitarian believer of his short life long, outstandingly "exact thinker" (as he once signed himself in a letter to an Australian paper), and visionary of his

atomic field theories, the computer, and so much else we reckon modern. Fifth and lastly, this first volume brings not astonishingly well the man's many-sidedness at all ages (he was appointed assayer to the Australian branch of the Royal Mint at seventeen in his last term at University College London on the joint and synchronized certificates of two independent professors) and his singular consistency of mathematical outlook upon so many superficially differing sciences (the famous "principle of similitude" for which he looked in all of them and which he found all of them to reflect). This volume is a study in genius, unrequited as ever by its contemporaries. How else could one define the scientist-economist who wrote a book about music at twenty-two and invented a new system of notation? No wonder Lord Robbins described him as "one of the most remarkable men of the age in which he lived"—a remarkable age—and as "one of the great Englishmen of the nineteenth century"—a remarkable century.

But the Jevonses were of Welsh origin (Jevons's?) in the sixteenth century, and the dark and tragic Celtic scene shows us frequently. Stanley Jevons (as he was known in the family) was born in 1835 to well-heeled Liverpool iron traders; yet of his parents' eleven children in thirteen years, only four survived adolescence, and of these two became insane and had to be institutionalized; and in his father's grandfather's generation, three bankruptcies threw large families from ease to anxious discomfort for decades. Stanley himself was hardly ever free of manifold anxieties, financial not the least of them; but his moral (and old religious) fibre overcame under stress; and his assurance of his own fine foundations in logic and philosophy and mathematics never wavered. Shy and inhibited in speaking, he learned and excelled in lecturing. Like Coleridge, anxious to be loved, he was not as happy as the poet in falling in—or out—of love; when he did marry, thirty late, it was a dull and creative relationship. A solitary, needing (and advocating) solitude, he became something of a wit, even a humorist.

abstract product is also mentioned. The conventional artist/spectator relationship is replaced, the introduction conveys, by a bond of contemplation that may be shared equally. In contrast, George Segal pursues an original kind of figurative genre. His life-size figures constructed from moulds of bondages soaked in plaster gain drama from the accessories of an accompanying mechanistic environment. Walter Seitz distinguishes the result from Pop art, which merely offers ironic or superficial comment on the nature and products of the age. He points out that Segal does not depend on "environmentalism" but has a mastery of expressive figure sculpture that can be judged by wholly traditional standards. Biographical notes and bibliography add to the value of the monographs or useful reference.

History
ANDERSON, M. S. *The Ascendancy of Europe, Aspects of European History, 1815-1914*. 332pp. Longman. Paperback. £1.75.

This study of some aspects of European achievement in the century after Waterloo is by the Reader in International History at the London School of Economics. Among his subjects are the spread of nationalism, the growth of armies and its implications, and some intellectual trends. Mr. S. Anderson's period, in particular the Romantic movement of its earlier years.

Lexicography
FREL, JOHN. *English Field Names*. A Dictionary. 251pp. Newton. Abbot: David and Charles. £5.75.

A complete dictionary of field names would doubt any lexicographer. It is something of a feat to have compiled even a representative selection, especially as the subject has not been much studied until comparatively recently. Excluding fields which merely bear their owners' names, the complex claims that his list includes examples of all categories. Some names remain recognizably the same after 800 years, others are obviously quite modern. Derogatory names including poor land (Row Bones, Serpentine Bone, the Scroggs) appear more frequently than such as Good-croft or Rich Field, while others preserve memories of transient troye

one by became a professor; yet the twilight streak run through everything: "If any one has had cause to doubt the benevolent government of human affairs, it is I and my brothers and sisters; and yet nothing can eradicate from my mind the belief that there must be a brighter side to things, and that we do not see it all." No wonder Gladstone was as impressed by this relatively young man in the 1860s as were the ex-convicts of New South Wales and Victoria in the 1850s.

The pity is that the study he had made his own—economics, especially the theory of capital and development through time—was simply not ripe for him. Its practitioners in Britain failed to assess his originality, though those on the Continent did. Marshall, a student who Jevons was at his best, strangely persisted throughout his life in depreciating or ignoring Jevons's work; not even Keynes could satisfactorily explain why. Before he could even start his projected great work, a Treatise on Economics, just before his forty-seventh birthday, he was drowned while bathing near Hastings, leaving a wife and three young children.

Only this century, due to the just appreciation of Keynes, Robbins, and others, has Jevons's opus revealed its need of fame. Problems of towns and urban renewal, social reform, the State in Relation to Labour (one of his books), capital formation, dynamics of economics, marginal analysis, cost-benefit, social costs, regional developments, railway economics, coal and energy problems: there is not much in our present economic discontent that Jevons did not first touch on that clarity or analysis.

The editors have performed their tasks as scholars and with illustration. A minor error is that Richard Holt Huxton was never joint editor of *The Economist* with Bagehot; the latter was appointed in 1879 as joint editor for only two years, after which he migrated to *The Spectator*—though both of them for years played a weekly game of chess at the Athenaeum after they had put their respective papers to bed. This volume is first class fare—rare, as the Rev. William Hughes would have said, for mola dishes to come.

GERALD RHODES (Editor):

The New Government of London: The First Five Years
562pp. Weidenfeld and Nicolson. £10.50.

Gerald Rhodes is the editor of this over-large and costly book; he is also the author or part author of seven of the thirteen chapters. As senior research officer for the Greater London Group (a research body set up in 1958 at the London School of Economics to study governmental and administrative problems of Greater London and the South-East) he was responsible for the Group's first book *The Government of London: The Struggle for Reform*. The present book, *The New Government of London: The First Five Years*, sets out to assess the working of London's new system of local government as determined by the London Government Act of 1963. It deals first with political party organization and the electoral system and elections, before proceeding to discuss in some depth personal health and welfare services, children's services, education, housing, highways, traffic and transport. Finally there are chapters on planning, finance, the Greater London Council, the London Boroughs and an appendix.

There can be nothing but praise for the industry and careful scholarship which produced the book. It contains a mass of important information and puts forward valuable argument and comment. But the authors admit themselves, over and over again in different words, that "five years is not a very long time to judge the performance of new local authorities". Indeed it is not, nor is there anything magical to make a review of this size essential after that number of years. If Mr Rhodes (if he was the one) had been less uncritical of the winged chariot at his back, and if the Group had been content to make their points in a further interim and shorter report, we would still be looking forward to an authoritative statement of pains and losses which would clearly indicate the necessary

amending legislation. As it is, are obliged to find many points proven and to wish that the book (and thus) of the book had been reduced by the removal of relations statements.

On what may be regarded as points, Mr Rhodes has made an attempt, and his final appraisal is among the most contemporary Indian social points. In this book he has made good use of new-found and powers when handling the issues still present difficult to prove insuperable the role of the Greater London Council is more carefully On planning, however, Mr Rhodes and others are not yet satisfied the area of the authority is enough for the task.

As Mr Rhodes points out, one of the main problems of local government is adopted it becomes impossible to discuss the changes, benevolent for their own, but the dangers of their own. For example he points out the dangers of social justice, of thought, freedom of expression, and equality of status as in the hidden Constitution. The Greater London Council, however, decided that some of these should be shared, but not one of them. It is here, in Rhodes's phrase, that "two levels of government imply two sets of interests".

One of the reasons why five years is too short a span to indicate how a new system of local government is working is that too many councillors and officers run on their own experience is rooted in the past. If London has suffered in this mainly, time will offer a clearer picture as the officers are changed. For councillors seeking election to the GLC, the problem will be to change the old party political education will hardly be enough. Councillors are to play a significant part in deciding complex issues such as those of planning and transport.

back in industrial archaeology endeavored to fill in. In fact, he has uncovered material that illuminates the social and economic life of the nineteenth century. The book is a view of the life of the nation as a whole.

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an earlier essay in this "Library of Social Work" series, that politics is inseparable from social work, has been so heatedly debated. Thus the traditionally apolitical image of social work has been exaggerated? Ray Lees concedes that it was left in accident research workers to rediscover poverty while social workers talked about the problem fairly, but he attempts, unconsciously, to defend the profession's record as an agent of social reform. He skates over a number of other important issues with similar blandness, hardly ever referring to real-life situations. The style and treatment are reminiscent of old-fashioned school textbooks on the British Constitution.

Topography
ARTHUR, FRANK. *A Land of Evesham*. 150pp. Hodder and Stoughton. £2.25.

Frederick Archer writes with nostalgic affection of the Worcestershire countryside and its inhabitants as he knew them some forty years ago. This evocation is the essence of the book, while his memories are given a narrative form by the introduction of a fictional rural character, the young stone-mason, Secco, who, through the countryside and making his conquests among the hills.

Worcestershire, too, is the setting for Geoffrey Bascely's recollections, extending back to the first years of the century, of his native village of Alcester and its community.

GILLING, MARGARET. *The Place-Names of Berkshire Part 1*. 285pp. Cambridge University Press. £6.

Margaret Gilling has already contributed to the English Place-Name Society's series the two-volume survey of Oxfordshire published in 1954. Along the usual lines, this first Berkshire volume of three in the series opens with the name of the county and of some other features, e.g. rivers and roads, which do not fit easily into the pattern of treatment by old administrative divisions. The bulk of the book is a survey of the eastern half of the county to a point a little west of Reading. The second volume will deal with the western half of the county, and in the third will be a fresh treatment of the early charter material which Berkshire is so fortunate in possessing.

War
LAMBRICK, H. T. (Translator and Editor). *The Terrorist*. 246pp. Ernest Benn. £2.50.

This is based upon a document which professes to be the record of the adventures of the "Hill" leader "Salim" as he is transcribed by a prisoner in an adjoining cell with the nom de guerre of "Chibru" (The Owl). H. T. Lambbrick, who ranks among the greatest authorities on the history and languages of Sind, re-creates the background of the rebellion of the followers of the Pir Pagaro, a source of considerable embarrassment in the British authorities in India during the Second World War. The great Pir of Sind then ranked in the eyes of their disciples as the "Shadow of God on Earth"; and among Pir Pagaro's followers there was an elite band, known as the "Hill", who employed terrorism, massacre and assassination to promote his ends. Mr Lambbrick, already a District Officer with considerable knowledge of Sind, was on special "Hill Duty" for more than four years from 1912, and in this post he came to know the Hils intimately. He has constructed an exciting narrative which reveals the motives behind deeds of what might appear senseless cruelty. The parallel with the later Palestinian terrorists is close and illuminating. After the rebellion was broken, the British sent Pir Sahghullah Shah's two sons to be educated in England; the elder, accepted by his followers as the rightful successor, has since been accepted by the Government of

Wine and Food
LONDON, ANNE and HENRY. *THE COMPLETE JEWISH COOKBOOK*. 652pp. W. H. Allen. £5.25.

Most Gentile hostesses avoid offering pig in any form when they invite Jewish friends to a meal. But how many understand that it is equally inappropriate to serve a milky sauce or pudding to the same meal as meat, or know the reason for the prohibition, or how to set about acquiring materials prepared in the kosher manner? Here are two large books to ensure that we can correctly prepare dishes appropriate for all seasons of the year. The first is a

Pakistan in maintaining law and order in areas which were once a kind of Alsacia. This is a notable book, in many ways typical.

Language
MIRAL, Emilia de Alveles Nair. *Colloquial Portuguese*. (Routledge. 85p.) J. E. Anderson and Frank Colwell (Compilers). *Irish Gaelic for Beginners*. (Irish University Press. 35p.)

Literature and Criticism
John Russell Brown. *Shakespeare's Dramatic Style*. (Heinemann Educational. 75p.)

Politics
New Masses. Edited by Joseph North (Collier). £1. The Education of John Reed. Edited by John Stuart. (Collier). 60p.

Religion and Philosophy
C. S. Lewis. *The Problem of Pain*. (Fontana. 25p.) *The Secret of the Golden Flower*. Translated and edited by Richard Wilhelm. (Routledge. £1.)

Social Studies
Dick Atkinson. *Orthodox Conservatism and Radical Alternatives*. (Heinemann Educational. £1.30.)

Transport
W. J. Hughes. *A Century of Transport Engines*. (Pan. £1.25.)

Paperbacks

Biography and Memoirs
Elizabeth Jenkins. *Elizabeth the Great*. (Panther. 50p.) "Water": My Secret Life. Edited by Gordon Gribble. (Panther. 50p.)

Economics
Alfred W. Stonier and Douglas C. Hague. *Textbook of Economic Theory*. (Longman. £2.50.)

Fiction
Angela Carter. *Love*. (Panther. 30p.) William Hope Hodgson. *The House on the Borderland*. (Panther. 30p.) Walter Scott. *Woodstock*. (Panther. 50p.) John Slack. *The Miller-Fokker Effect*. (Panther. 35p.)

History
G. M. Trevelyan. *England in the Jacobean Age*. (Longman. £1.50.)

Librarians
ANTRIM COUNTY LIBRARY. Applications for the post of ASSISTANT LIBRARIAN. The post is full-time, 37 hours per week, 42 hours per week, 48 hours per week, 54 hours per week, 60 hours per week, 66 hours per week, 72 hours per week, 78 hours per week, 84 hours per week, 90 hours per week, 96 hours per week, 102 hours per week, 108 hours per week, 114 hours per week, 120 hours per week, 126 hours per week, 132 hours per week, 138 hours per week, 144 hours per week, 150 hours per week, 156 hours per week, 162 hours per week, 168 hours per week, 174 hours per week, 180 hours per week, 186 hours per week, 192 hours per week, 198 hours per week, 204 hours per week, 210 hours per week, 216 hours per week, 222 hours per week, 228 hours per week, 234 hours per week, 240 hours per week, 246 hours per week, 252 hours per week, 258 hours per week, 264 hours per week, 270 hours per week, 276 hours per week, 282 hours per week, 288 hours per week, 294 hours per week, 300 hours per week, 306 hours per week, 312 hours per week, 318 hours per week, 324 hours per week, 330 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